

RESEARCH

THE ISSUE OF NATIONAL VALUES IN AHMAD
JAFAROGHLU'S "75 ASERBAIDCHANISCHE LIEDER 'BAYATY'
IN DER MUNDART VON GANDSCHA NEBST EINER
SPRACHLICHEN ERKLÄRUNG"

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Abstract: This article is the first-ever study of Ahmed Jafaroghlu's writings on Azerbaijani folklore published in Germany entitled "75 Aserbaidchanische Lieder 'Bayaty' in der Mundart von Gandscha nebst einer sprachlichen Erklärung" (An introduction to 75 Azeri bayatis in the Ganja dialect and their language analysis). Neither Azerbaijani nor Turkish scholars have investigated these articles by Ahmed Jafaroghlu in studies of his creative heritage. This article takes into account that Jafaroghlu's abovementioned works were addressed to the European scientific public, and it clarifies the ideas and considerations in them in the context of Azerbaijani folklore studies. It also focuses attention on some mistakes in Jafaroghlu's inferences.

Key words: Turkologist Ahmed Jafaroghlu (Ahmed Caferoğlu, Ahmed Caferoglu), Azerbaijani folklore, 75 Aserbaidchanische Lieder "Bayaty", Ganja dialect

Ahmed Jafaroghlu (1899-1975) is one of many migrant Azerbaijani scholars who lived and worked in Turkey. In April of 1920, when the Russian Soviet Army occupied Azerbaijan, Jafaroghlu, who was then a student of Baku State University, emigrated to Turkey because of his political views and continued his studies there.

After his stay in Turkey he left for Germany, completed his studies there and gained experience as a Turkologist. He wrote his works in German, French, Italian, and Polish and soon earned recognition in Europe and worldwide as a highly-qualified Turkologist. He is the only scholar known to have been involved all spheres of Turkic studies. He represented Turkey in a number of international institutions and was elected an honorary member of many foreign academies. His works have not lost their significance and relevance today; they are still published in Turkey, Iran and Europe.

The works of Ahmed Jafaroghlu on Azerbaijani folklore and literature published in Europe in German and Italian as well as his articles in the "Ankara" newspaper in French form the most important part of his contributions in the sphere of literary criticism. After the publication of his voluminous article "Die moderne aserbaidchanische Literatur" ("Modern Azerbaijani Literature" (1; 2; 3;) and his comprehensive review of Azerbaijani Literature, "Die Aserbeidschanische Literatur" ("Azerbaijani Literature" (4), the European literary public and the sphere of literary criticism had the opportunity for the first time to obtain objective and systematic information on Azerbaijani literature and its sources.

This article will cover one article by Ahmed Jafaroghlu in German: "75 Aserbaidchanische Lieder 'Bayaty' in der Mundart von Gandscha nebst einer sprachlichen Erklärung" (5; 6), which was his doctoral thesis and his first research work published in Europe.

The topic of his dissertation was the Azerbaijani *bayatis* which he loved and listened to in his hometown of Ganja, the second largest city in Azerbaijan. He left Ganja in the early years of his childhood, lived in Samarkand for some time, then migrated to Turkey, which perhaps made him homesick. In general, the choice of this topic for his doctoral thesis was not incidental, but rather the manifestation of some internal demand. Later in his creative activity he appealed to many sources beginning from the epos of "Kitabi-Dede Korkut" (The Book of my Grandfather Korkut) up to the love epos of "Ashug Garib", and to various topics of

Azerbaijani folklore. This is confirmed by his recognition as a well-known scholar in the field of folklore studies.

In his work “75 Azərbaycanlı Lieder 'Bayatı' in der Mundart von Gence nebst einer sprachlichen Erklärung”, Ahmed Jafaroghlu published Azerbaijani bayatis in the original and his own literal (interlinear) translation in German for the first time. The title of the work suggests that the author will analyze the linguistic features of bayatis, but instead, in the foreword and introduction to the work he speaks of the bayati as a poetic genre in folklore and its characteristic features, giving a thorough analysis of bayatis from the perspective of literary criticism. His translation of 75 Azerbaijani bayatis into German and introduction of them to European readers was a monumental literary event.

This work was highly appreciated by Turkologists. The German Turkologist G. Yaeschke, in his “Works about Azerbaijan in German”, calls “75 Azərbaycanlı Lieder 'Bayatı' in der Mundart von Gence nebst einer sprachlichen Erklärung” an important work and writes, “The associate professor of the chair of History of the Turkish language of Istanbul University and editor of the collection of 'Azerbaijani Studies', Ahmed Jafaroghlu, who issues it in Istanbul in English, has published an important study in the collection of ‘Mitteilungen des Seminars für Orientalische Sprachen’, which is titled ‘75 Azərbaycanlı Lieder 'Bayatı' in der Mundart von Gence nebst einer sprachlichen Erklärung’. The fact that the author is from Ganja by origin further adds to the importance of that study” (8, p.30)

Though Jafaroghlu writes that he has described and studied the phonetic peculiarities of bayatis, he has also given a good deal of space to their study from the point of view of literary criticism. Therefore it is necessary to describe the structure of his article. The work begins with the “Vorwort” (Foreword), then “Einleitung” (Introduction, p.4-9), followed by a section on “Vokalismus” (Phonetics, pp. 10-37). The next section is “Texte in Transkription mit Übersetzung” which consists of transcriptions of the texts in Azerbaijani and their translations into German (pp.38-49). Here the bayatis have been classified into five groups: “Liebeslieder” (bayatis of love), no.1-46; “Trauerlieder” (bayatis of mourning), no. 47-60; “Wahrsagelieder” (fortune-telling bayatis), no. 61-67; “Heimatlieder” (bayatis about the motherland), no. 68-70; and “Lieder verschiedenen Inhalts” (bayatis on various topics), no. 71-75. It may be observed that love bayatis are given more space than those in other categories. Thus, though the main body of the work covers linguistic issues of Turkology, the foreword and introduction are devoted to the analysis of bayatis from the perspective of literary criticism.

In the foreword of the work, Jafaroghlu notes that

materials concerning the languages used in various territories populated by Turkic tribes had been collected since the end of the 19th and the beginning of the 20th centuries, and some of them had been analyzed by European scholars, but the languages and literatures of some Turkic peoples (such as those of the Caucasian and Iranian Azeri Turks) had not been investigated in the real sense of the word. The author makes the inference that it would be necessary to continue studies in this field.

The universal research methodology inherent to Jafaroghlu's creative activity on the whole of catches readers' attention. Here the young research fellow speaks of the etymology of the word bayati and its being the name of a melody; about the metric and genre peculiarities of the bayati; about its usage in different ceremonies; and about completely different peculiarities of the genre, even entering into polemics with authors who had previously written about bayatis, including the prominent Azerbaijani intellectual and composer, Uzeyir Hajibeyli.

In investigating the etymology of the word *bayati*, Jafaroghlu states that this word denotes the name of God (Tanrı) in Yusif Balasagunlu's “Kitadgu-bilig” (Road to Knowledge), in Alishir Navoi, and in the Radlov's dictionary. However, in Mahmud Kashghari's “Divani-lughat-it-turk” (Turkish Dictionary Collection), it is cited as the name of an Oghuz-Turkic tribe. Jafaroghlu notes that the word bayati is simply explained as the name of a genre of song of the Azerbaijani Turks as it was noted in Huseyn Kazim's “Turk lughati” (Turkic Dictionary). He comes to the conclusion that the word bayati has been taken from the name of the tribe of Bayat as were the names of folk poetry genres *Varsaghi* (from Varsag), *Turkmeni* (from Turkmen), *Afshari* (from Afshar), and *Gazakhi* (from Gazakh). He also mentions the use of this word in the names of melodies like *Bayati-Kurd*, *Bayati-Shahnaz*, *Bayati-Shiraz*, and *Bayati-Gajar*. He writes that from the point of view of melodiousness, bayatis are not connected with certain melodies. Thus, one bayati may be sung to different melodies. Bayatis are sung by common folk and are often combined with *shikasta* by folk ashugs. If Hajibeyli claims that these bayatis are not sung in various ceremonies (wedding-parties, funerals, etc.), but outside of houses, my observations lead to quite the contrary conclusion. I have witnessed that bayatis are sung in such ceremonies as well (9, p.5). Jafaroghlu declares that he disagrees with Hajibeyli, who in his article “A view on Azerbaijani music” says that “shikasta and bayati are sung in fields or in the woods; in one word, not at home” (10, p.2; 11, p.219).

Jafaroghlu explains the metric and syllabic features of bayati (which include a single quatrain with seven poetic feet in each line and an *a-a-b-a* rhyme scheme in the stanza) and draws attention to the fact that this poetic genre of Azerbaijani folklore is rich in content:

“From the point of view of their content, bayatis are very rich and variegated. There is no topic left untouched by bayatis. Any event, political view, new tradition or fashion, season of the year, love, death, beauty of nature, etc., may be glorified in bayatis. In the majority of cases, bayatis are didactic in content and consist of proverbs aimed at educating youth. No other genre of folk literature is as rich in content as the bayati. They may also be called the mirror of the life of the folk” (12, p.6).

Jafaroghlu draws attention to the popularity of bayatis among the people and writes that “bayatis are passed from generation to generation and are alive among the common people as well as among the intelligentsia. They have won the love of the whole nation; new bayatis emerge by imitating the old ones” (13, p.4).

Another notable feature in the introduction of Jafaroghlu's work is the author's description of the minute details of bayatis in their use in funerals, ceremonies, weddings, and holidays, including the Novruz holiday. For instance, let us pay attention to a type of fortune-telling bayati called *vesfi-hal* (glorification, description of one's beauty or state: “In the early days of spring at twilight, young ladies assemble in the yard, and a bowl full of water covered with a veil is put in the middle of the circle of ladies. The lady desiring to learn her fortune drops a ring or an article of jewelry into the bowl as collateral. The leader of the ceremony, who is an aged woman, pulls out the articles from the bowl one by one in a manner that nobody sees them. Each of her actions is followed by singing a bayati, then she returns the article hidden in her palm to its owner. From the bayati which the leader of the ceremony sings, the young lady becomes aware of her fortune. This kind of fortune-telling is popularly known as *vesfi-hal*” (14, p.9).

The introduction describes a number of other ceremonies in detail, too. Thus, Jafaroghlu points out that bayatis occupy a wide and important place in the life of the Azerbaijani people. He also gives information on a number of other customs and traditions of the Azerbaijani people.

On the one hand, Jafaroghlu's article contributed to the propagation of the oral branch of Azerbaijani literature, and on the other hand, it was a means to introduce the Azerbaijani people to the world. He knew that the folklore of any nation contains matchless information about the sociological, psychological and spiritual values of the nation; therefore he attached special importance to this sphere in his creative activity as a lover of his nation. In his French-language

article entitled “Vestiges de mœurs nationales et linguistiques dans notre folklore” (“National life and language carryovers in our folklore”), he wrote, “If we define folklore briefly, we can say that it is just the nation and nothing else. This type of literature, which

has developed together with the life of the nation and passed from generation to generation orally and reached us, must always be connected with the cultural level and the spiritual life of that nation” (15).

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